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On Their Way





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Rodgers and Hammerstein's *Carousel* at Lyric Opera of Chicago (see Opera listings, p. 19).



JENNIFER SIMONSON/NPR

This month, *The Splendid Table* features red onions pickled in citrus (p. 14).

## ON THE COVER

Christine Jinga tries her hand a parachuting—a Nepal-based sport that combines falconry and paragliding. “Flying with vultures, watching the dawn on Annapurna One—all offer a moment in the divine,” she says. (Photo by Jessica Love)



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# JEFFERSON MONTHLY

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PHOTO BY VINCENT MORANO

Older travelers are one of the largest growing sectors of the adventure tourism industry.



PHOTO BY JENNY GRAHAM

Molly Tinsley reviews OSF's *Fingersmith*. As Sue Trinder (Sara Bruner, left) gets to know Maud Lilly (Erica Sullivan), she learns that her deception may not be so easily managed as she thought. (See Theatre, p. 10).

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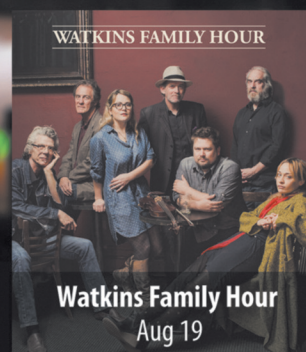
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## All Things JPR

It's been a busy time here at JPR and I thought I'd take a moment in this month's column to provide listeners a quick summary of recent developments.

### Spring Fund Drive

We completed our Spring Fund Drive in April and, as usual, it was a wild ride. It took us a few extra hours past our 8pm deadline on the last night to reach our \$190,000 goal and over half of the funds we raised were pledged during the last two days of the drive. As important an accomplishment as reaching our goal, was the fact that we significantly increased the number of sustaining members from 26% of our supporters to 32%. This huge jump will have a positive impact on our operations in the months ahead, lowering our overall fundraising costs and evening out cash flow to fund our expenses. With April now behind us, we'll continue to work with listeners mostly off air during May and June to raise \$140,000 in order to reach our annual listener support goal for our fiscal year which ends on June 30th. We appreciate the generous support and many comments about how much listeners value our service.

### Welcome Emily

After a national search for a new producer of the *Jefferson Exchange* which attracted a very talented pool of journalists, we welcomed Emily Cureton to the JPR staff beginning April 20th. Emily comes to JPR from Crescent City where she's been a senior reporter for the *Del Norte Triplicate*. Emily's experience reporting on regional issues important to citizens of Southern Oregon and Northern California made her stand out among other candidates for the position. In applying for the job, Emily highlighted her experience "learning what issues make this region tick – about the intersection of health care and business, about water rights and resource management, about how cultures collide on public land." While at JPR, Emily will complete a report-

ing project she began at the *Triplicate* after earning a 2015 California Endowment Health Journalism Fellowship to support reporting on domestic violence. We look forward to Emily's contribution to the JPR newsroom.

### Washington Update

Congressional budget negotiators agreed on a common blueprint for the coming fiscal year, the first time that's happened under a conference process since 2009. The House approved the common-ground measure and the Senate is expected to follow. Importantly for public broadcasting, the budget plan includes continuation of the two-year advance funding feature which enables stations to engage in long range planning and protects stations from potential political interference. No money has been appropriated yet, but retaining the two-year advance is a step in the right direction.

### Jalopies For JPR

JPR listeners have embraced the idea of donating their old vehicles to support JPR. In 2014, JPR listeners donated a total of 125 unwanted vehicles to support JPR's service to the region. These vehicles were sold at an average price of \$443, generating over \$55,000 to support inspired public radio. The highest value vehicle donated was a 1989 Mercedes-Benz 560SL, contributed by an Ashland listener that generated \$3,938 for JPR. Coming in a close second was a 2001 Toyota Highlander contributed by a Jacksonville listener which yielded \$3,788. Keep those jalopies coming, we'll spin them into your favorite programs.

Thanks for all you do to support our work – and, stay tuned, there's lots of great public radio ahead!

Paul Westhelle is JPR's executive director.



Barrie and Marleen Peters travel and volunteer as much as possible. "Every day is an adventure. Everyday there is something unexpected," Barrie explains. "Sometimes every hour," Marleen adds.



PHOTO BY VINCENT MORANO

# Old And On Their Way

By Christina Ammon

Older travelers are one of the largest growing sectors of the adventure tourism industry.



*The time has come to set out for the sacred ground — the mountain, the temple, the ancestral home — that will stir our heart and restore our sense of wonder.*

— Phil Cousineau, *The Art of Pilgrimage*

**O**n the last afternoon of my thirties, I sat across from my friend Maria at an outdoor cafe. I took a sip of chai and fretted: “I think I’m out-aging my lifestyle.” We were in Pokhara, Nepal, one of the world’s well-known backpacker ghettos. Chinese, Europeans, and Americans wandered by, most in their early twenties and on a gap year. They shouldered oversized bags and pared their hiking boots with loose pants procured probably from the beaches of Koh Phangan.

Maria refilled my chai while I reminisced like a pre-mature grandma. “I used to be one of them— before the phrase ‘gap year’ even existed.” 16 years before I’d wandered down this same Pokhara street, gorging on winter sunshine, banana lassis and fleeting friendships. Time was cheap and I shelled through days like peanuts—just because there seemed to be so many of them.

Now here I was again on the brink of 40 with a travel resumé that rivaled Marco Polo’s. I’d piloted junky vehicles through Malaysia, searched for sea turtles in Koh Tao, dog-sat in Amsterdam, cat-sat in Fez, braced against the winds of Tarifa, and climbed the Rock of Gibraltar. Never mind the gap year, I’d had a gap decade.

I was suddenly haunted. Would this life-long rambling lead to ruin and rootlessness? Would I die in a bed in Tangier? Lose my mind in the Sahara? End up Queen of Cannibals? Or worse, would my adventure ambitions sag into somnolent cruises and stale bus tours?

“Just think of Dot,” Maria consoled. We’d just finished up a trek with the 86-year old Dot Fischer-Smith. Dot is known around southern Oregon as an activist and is a life-long traveler. She is tough and carefree, huffing her bike up the long grade of Oak Street in Ashland in the August heat, dancing front row in loose dresses at summer concerts. Being abroad seemed only to enhance Dot’s spark, and she inadvertently dazzled us several times: when she origami-ed her limbs into tortoise pose in front of Annapurna South, when she bent to pick up a fifty pound basket of rocks, and when she took off for a solo jaunt up Pokhara’s Sarangkot Mountain.



PHOTO BY NADIA LEBON

In 1968, Leo LeBon, “The Godfather of Adventure Travel” founded Mountain Travel Sobek, the company that jump-started the adventure travel business with forays into the Himalayas. LeBon turns 81 this April and although he has replaced hard trekking with the more joint-friendly activity of cycling, he still feels ambitious. “I have been retired for 24 years and I still feel like I have to accomplish something. Perhaps a mountain bike trip in India, or a fat tire bike trip to the North Pole?”

But for all her insistence that she is “ordinary,” Dot felt like an exception—not an entirely accessible role model for the average traveler. But what does adventure look like for the *average* elder?

I scanned the streets of Pokhara. Its rough and dusty ambiance didn’t offer the most random sampling. The elders there were all rather Dot-like: trekking, cycling, meditating, rafting and volunteering. But with a bit of research, I found that the overall trend *was* there. With longer lives and better health, older travelers are one of the largest growing sectors of the adventure tourism industry. Travel companies are now catering to specifically to their needs and wants—which is to forgo sedate tours and take on more active and experiential itineraries.

“Comfort travel doesn’t much interest me,” Christine Jinga, 66, explained. “Certainly cruising with couples ticking off the sites feels a little abhorrent. Taking a public bus, meeting a young Nepali woman, later her boyfriend, then dinner with his family that night ... those accidents of trust and chance are what appeal in travel.”

“Adventure before dementia!” exclaimed 73-year old Barrie Peters, quoting a bumper sticker in Australia. He and his wife, Marleen have travelled to India, Yemen, Ethiopia, Oman and many other countries. “We travel at every opportunity,” he said.

I continued to research and chatted with as many of these adventure-elders as I could. Here is what they had in common:





PHOTO BY SIDDHARTH GUPTA

Dot Fisher-Smith collects her thoughts near Boudhanath Stupa in Kathmandu. “I don’t need anything anymore. I don’t have any desire to acquire stuff. I think that falls away with age. My whole way of traveling as far as taking things home it’s very different.”

## A DEMAND FOR MEANING

Perhaps when you are young, just taking in the wonder of being somewhere new and foreign is its own purpose: the people, the architecture, the colors, the food, the release from the sometimes oppressive cliques and concerns of high school, university, and life in general. But older travelers seem to seek even more.

Phil Cousineau, travel guru and author of the book *The Art of Pilgrimage* takes note of his evolution over a lifetime of travel: “When I was young I traveled for exhilaration and strange encounters...As time goes by I am far more concerned with finding what the ancients called ‘the soul of the world,’ the essence of the culture I’m visiting, and my soulful response to it.”

“I have that impulse to travel, but I need a reason. I need a purpose,” explained Fisher-Smith. She’d spend five summers in Ladakh, India, protesting globalization and had come to Nepal to assist with our writing workshop.

The other older travelers echoed this. “I can’t just sit around,” said Peter Lane. I met him wheeling a mountain bike down the street. He seemed particularly aware of the inner journey, conceiving his travels as more of a pilgrimage, rather than a mere trip. In that vein, he’d just finished up a month long Buddhist retreat at the Kopan Monastery in Kathmandu. He was content to spend a bit of time in Pokhara, but not too long. He looked around at the bak-

eries and pubs—a stark contrast from the monastic setting he’d just been immersed in. “I can’t waste time,” he said.

## SURRENDER

Woody Allen said that if you want to make God laugh, tell him your plans. By the time you are beyond 50, you have an experiential understanding of this concept. If upturned plans are almost a law of physics, it is somehow magnified in travel where there are so many more variables for the deities to tinker with. For that reason, almost all the older travelers I met had honed the art of going-with-the-flow.

“I have no itinerary, and I only book one way tickets,” Peter continued. “Day by day I make a choice about what I’m doing next.” In Asian countries, this spontaneous approach seems to work the best for him. “You have to follow intuition because strict plans don’t work in these areas.”

Dany Blue, 69, has traveled all of her life—toting her kids along on overland journeys through Tunisia, Morocco, Yugoslavia and Greece. She used to adhere to strict plans, for the sake of her kids and family. But since that time, divorces and employment upheavals have loosened her grip on life’s wheel—in a wonderful way. With boxes in India and France and no sense of a permanent home, she

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# Jefferson Almanac

Don Kahle

## Pat Elmen

I barely recognized her, but nursing homes are helpful in this way. The placard by her door read “Mrs. Patricia Elmen,” so I knew this was my favorite high school English teacher, despite her bloated cheeks and chin, her rotting teeth, her vacant stare.

I called ahead this week during a visit to Chicago. The nursing home staff suggested I come after her nap, but before dinnertime. If they had used the term “feeding time,” I would have been better prepared. Mrs. Elmen taught us that concision comes from using the right words.

Since she had a series of strokes about two years ago, Pat has been bed-ridden. She can’t feed herself. What they called “dinnertime” amounted to a nurse spooning pureed food into her. I felt sad and a little frightened when I walked in.

Neural damage causes her to speak loudly, in bursts. I was warned she doesn’t remember much, but I don’t think that’s quite true. It was as if her memories no longer link together, causing her to ask a question again when the context changes.

“What year did you graduate!” She hollers her questions like a drill sergeant. I reply softly, “1975,” hoping she can hear the difference. She can’t. “That was a good year! How old are you!” Math isn’t easy for her now, if it ever was. “57,” I replied. We exchanged smiles.

“You’re a puppy! You’re all puppies! I’m 63! You’re my puppies! I love my job! I love my job! That was a good year!” She called us “puppies” back then. Even though many of us had sisters older than her, we couldn’t see it. She was an adult and we were not. That was as much sense as we could make of things.

Pat had no children — only “puppies.” If she was teaching today, she would be reprimanded for not taking every precaution with us. She played favorites. She once invited us into her mobile home. We knew it by its nickname.

“The tin can! The tin can! I love my puppies!”

She gave her favorite students a dictionary when they graduated. I still have mine.

She taught us that words matter — “Be careful what you call things.” She, for example, was Mrs. Elmen. But after graduation, she was Pat. None of us looked forward to the dictionary, but we all wanted to call her Pat. It’s only occurring to me now how those two gifts were connected.

I was a terrified teenager, which is probably redundant. Without a father or older siblings, I was feeling my way forward when Pat made me one of her “puppies.” She often would drive me to my part-time job after school, sitting and talking with me in the parking lot.

“How are your brothers! How is your Mom!”

Those might have been the same questions she asked me in the parking lot 40 years ago. My Dad never came up, then or now. I’m sure she knew, and probably still knows. She always paid attention.

“My nose itches!” She was explaining why she was raising her left arm toward her face. She shakes, so her arm is more reliable than her hand. The moment her forearm brushed her nose, I could see only her cat-like eyes, slanted toward the bridge of her nose. With no worry lines above her brows, her face looked playful, almost mischievous.

Forty years from now, I may have words to describe that familiarity. I’m still her puppy.

We knew the barrier between us and adulthood; she built us a bridge. Breaking with the tradition of the time, she told us her first name, while playfully forbidding its use.

When the strokes hit, they didn’t give her much chance to survive. But she still looks forward to every day, watching the news, chatting with visitors, waiting for dinnertime.

“I don’t want to die early! I want to die late!” We put her desire into school language together. “I want to be tardy! Tardy would be OK! Tardy would be good!”

Be tardy, Pat. Keep reminding us of the rules and teach us how to break them.

Don Kahle (fridays@dksez.com) writes a column each Friday for the Eugene *The Register-Guard* and blogs at [www.dksez.com](http://www.dksez.com).



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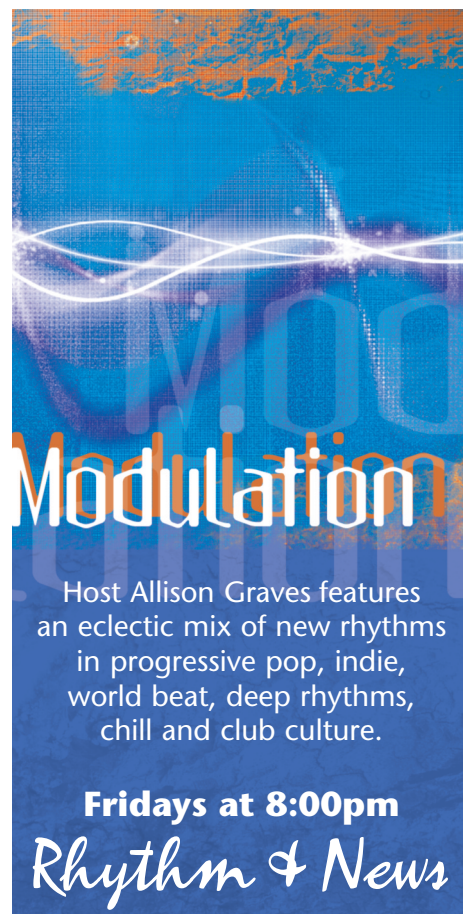
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## Theatre and the Arts

Molly Tinsley

### Sweeten, Push, Begin

**F***ingersmith* breathes subterfuge. Peopled by pickpockets and con artists, its action descends a rabbit hole of nefarious plotting. The central characters are all involved in tricking each other, and although they continually break the fourth wall to address us, we can't rely on them to speak the truth. They may not even know the truth. We begin to sense that we the audience are the ultimate "pigeons." The play's three-act structure is not simply in old-fashioned keeping with the Victorian setting. It is part of the play's cunning strategy: those interludes sipping coffee in the lobby allow us to recover from the whiplash reveal at lights-down. Then confident that we've corrected our sense of dramatic reality, we return like willing victims for another jolt.

This is Extreme Theatre, onstage in the Bowmer through July 9. And I cannot honor Alexa Junge's accomplishment in distilling *Fingersmith* from Sarah Waters's gigantic novel or Bill Rauch's masterful direction without alluding to its full action. So consider this a spoiler alert. If you prefer an unmediated experience of its dynamics, stop reading and go see the play.

Sue Trinder (Sara Bruner), the best lock-picker in the borough of London, reminisces at the top of the play in a key of grounded self-possession. Introducing her childhood, she alludes to her "name in those days" and to certain facts of her biography that she "was told for reasons ...[she] could not understand." We should consider her detached equanimity, underscored by the fact that a young girl enacts the past while the adult Sue stands aside narrating. We should, but we don't. Instead we're snagged by the legend of her mother, "wanted by coppers in four divisions," who was allegedly hanged as a murderer. And we approve of the bond between Sue and her foster mother,

Mrs. Sucksby (Kate Mulligan)—a low-life, granted, but a protector with a soft spot for her charge.

Time frames shift in *Fingersmith* like cups in a shell game, and now we zip forward fifteen years. With a blithe reminder,

"Remember, this is all real," Sue, our trusty commentator, enters her story as an adult. The con artist Richard Rivers (Elijah Alexander) arrives at Sucksby's with a scam to score thousands of

pounds for the three of them, if Sue can perform a key role. Their prey is the upper-class recluse Maud Lilly (Erica Sullivan), who stands to inherit a large fortune after she marries. Rivers plan is to install Sue as Maud's personal maid, and then woo Maud. After he has wed her, he'll

**"**  
This is Extreme Theatre,  
onstage in the Bowmer  
through July 9.  
**"**

CONTINUED ON PAGE 17



Mrs. Sucksby (Kate Mulligan, left) and Sue Trinder (Sara Bruner) contemplate the potential of a scheme.

PHOTO BY JENNY GRAHAM



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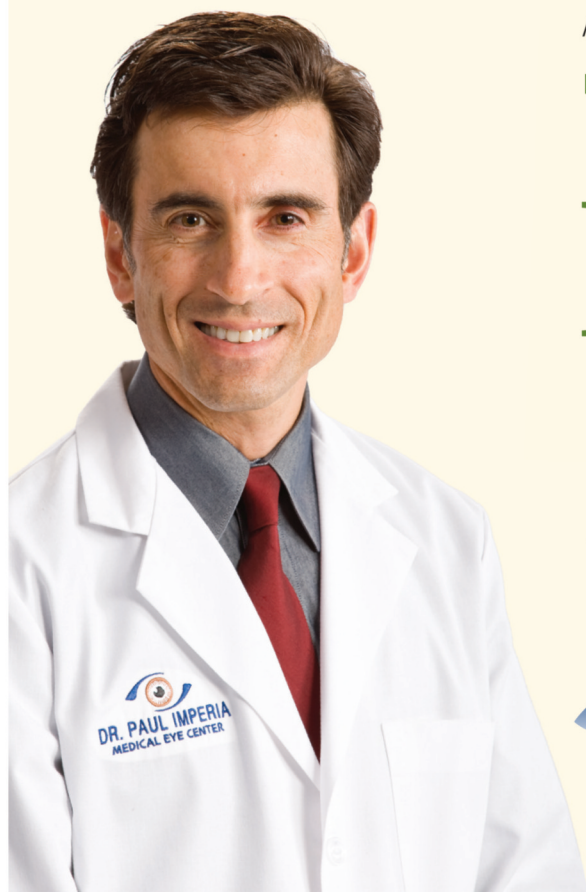
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## Inside the Box

Scott Dewing

### The Quantum Race

All the big tech companies (and at least one U.S. government agency with the acronym NSA) are in a race to be the first to capture computing's Holy Grail—the qubit. A qubit, or *quantum bit*, is the basic unit of information in a quantum computer. A qubit is different from a classical bit in computing, which can only exist in one state or another.

A bit is used to represent information stored and processed inside computers. It has two possible states: 0 and 1. Think of a bit as a light switch in which the “off” state is represented by a 0 and the “on” state is represented by a 1. That’s how computers process and store information. They are binary systems.

A qubit can exist in either a 0 or 1 state just like a classical bit, but it can also be in a *superposition* of both 0 and 1 simultaneously. This may not seem like a big deal to us non-quantum-scientist types, but in the realm of information storage and processing it is a very big deal because it will exponentially increase computing capacity and processing speed.

When quantum computers fully mature as a technology, they will be far superior to today’s fastest computers. Qubits are what will send the integrated circuit further up the steepening curve of Moore’s Law, which states that computer processing speed will double every couple of years. Moore’s Law, named so after Intel’s founder Gordon Moore who first made the hypothesis in a technical paper in 1965, has held true since 1970.

A computer’s processing capability is based on how many transistors can be packed onto an integrated circuit, which makes up a computer’s “central processing unit” or CPU. The more transistors,

the faster the processing. We’re reaching the end of the road for Moore’s Law though. This is because the physical limits of the materials, mostly silicon and precious metals, cannot be made any smaller.

In an interview earlier this year, Moore

himself predicted the end of his own law. “We won’t have the rate of progress that we’ve had over the last few decades,” he said. “I think that’s inevitable with any technology; it eventually saturates out. I guess I see Moore’s Law dying here in the next decade or so, but that’s not surprising.”

I think Moore is wrong. Indeed, every

technology “eventually saturates out.” Like people, technology goes through a lifespan. It is created, develops, matures, then becomes obsolete and is eventually replaced by a new technology. I think Moore is wrong about his own law dying though. While we may reach a plateau in Moore’s Law with current transistor design, quantum computing promises to exponentially increase computer processing speeds beyond our imagination.

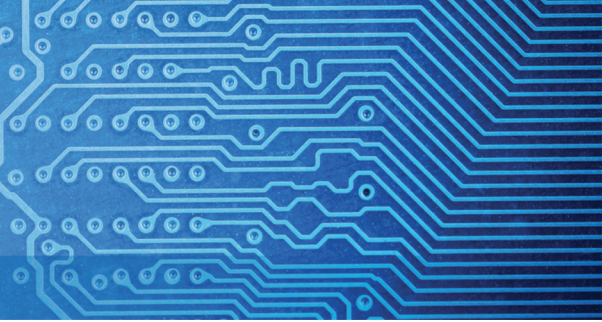
Last month, IBM unveiled a square quantum bit circuit design that they claim is “the only physical architecture that could successfully scale to larger dimensions.”

According to an IBM press release, “If a quantum computer could be built with just 50 quantum bits (qubits), no combination of today’s TOP500 supercomputers could successfully outperform it.”

Currently, the world’s fastest supercomputer on the TOP500 list is the Tianhe-2 developed by China’s National University of Defense Technology. The Tianhe-2 is comprised of 16,000 computer nodes that provide over 3 million processor cores capable of processing 33.86 petaflops/

“Last month, IBM unveiled a square quantum bit circuit design that they claim is “the only physical architecture that could successfully scale to larger dimensions.”





second. A petaflop is a quadrillion (thousand trillion) operations.

“Quantum computing could be potentially transformative, enabling us to solve problems that are impossible or impractical to solve today,” said Arvind Krishna, senior vice president and director of IBM Research. “While quantum computers have traditionally been explored for cryptography, one area we find very compelling is the potential for practical quantum systems to solve problems in physics and quantum chemistry that are unsolvable today.”

Another area that quantum computing would have a big impact is in Big Data. The term “big data” refers to collections of data sets so large and complex that they have become difficult to process using traditional data processing systems.

“Big data refers to things one can do at a large scale that cannot be done at a smaller one, to extract new insights or create new forms of value, in ways that change markets, organizations, the relationship between citizens and governments, and more,” wrote Viktor Mayer-Schonberger and Kenneth Cukler in their recent book *Big Data: A Revolution That Will Transform How We Live, Work, and Think*.

According to IBM, “Quantum computers could quickly sort and curate ever larger databases as well as massive stores of diverse, unstructured data. This could transform how people make decisions and how researchers across industries make critical discoveries.”

IBM’s announcement of its advancement in creating a quantum bit circuit design comes just a month after researchers at Google and University of California, Santa Barbara (UCSB) demonstrated the ability to program groups of qubits to detect certain types of errors that could corrupt a quantum computer’s calculations. That breakthrough comes less than a year after Google formally announced its initiative to build a quantum computer.

Qubits are susceptible to two types of

errors: “bit-flip” and “phase-flip”. A *bit-flip* is when a 0 flips to be a 1 or vice-versa. A *phase-flip* occurs when a qubit is in that third state of *superposition* and the relation of 0 and 1 becomes flipped as well. These types of errors need to be detected and corrected in order for a quantum computer to reliably perform calculations.

“Up until now, researchers have been able to detect bit-flip or phase-flip quantum errors, but never the two together,” said Jay Gambetta, a manager in the IBM Quantum Computing Group. “Our four qubit results take us past this hurdle by detecting both

types of quantum errors and can be scalable to larger systems.”

That’s a big hurdle to clear, arguably placing IBM out at the front of the pack in the quantum computing race that still has far to go before you have your own quantum computer.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found at: [blog.insidethebox.org](http://blog.insidethebox.org)

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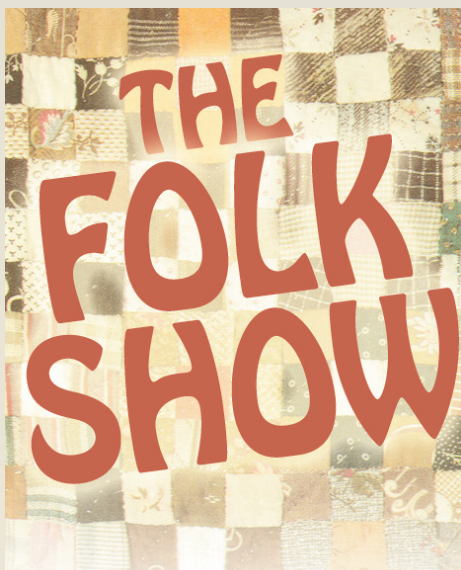
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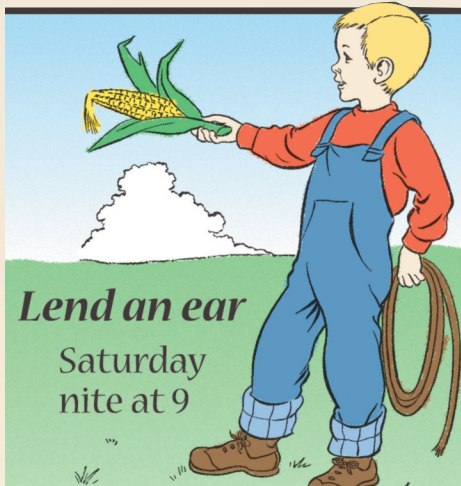




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## The Splendid Table

Lynne Rossetto Kasper



JENNIFER SIMONSON/MPR

### Hot-Sweet-Tart Onion Rings

Yes, I have a predilection for things pickled. There's logic here. Tart, sweet, salty, hot — these are primal tastes we humans are wired to respond to. Anthropology 101 aside, they nudge forward other flavors, which is why these simple pickles can be building blocks for an infinite number of starters.

Try them atop pieces of grilled polenta or smoked fish (don't forget kippers in the can!), or paired with aged cheddar or gouda. Or head to the deli case. Get a good piece of liver sausage and black bread, and finish with these rings.

And of course, don't forget the condiment opportunities: burgers, tempeh, brats, salmon, melon (believe it or not), sandwiches, and even peanut butter and bacon take a trip to the moon with these onions.

3 large red onions, thinly sliced (food processor or mandolin will save tears)

Juice of 2 large limes

3 tablespoons sugar, or to taste

Generous 1/4 teaspoon salt

2 to 3 fresh serrano chilies, minced, remove seed to diminish heat if desired

1/3 tightly packed cup fresh mint (optional)

Toss the sliced onions with everything but the mint. Taste for salt and tart-sweet balance. Refrigerate a minimum of several hours before using. If using the mint, add it as you use the onions so its flavor stays bright.

*Reprinted from Eating In with Lynne Rossetto Kasper, Issue 2, an e-book published by American Public Media.*

*The Splendid Table* airs Sundays at 9:00am on JPR's Rhythm & News service and online at [www.ijpr.org](http://www.ijpr.org)



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# npr First... The News

## Steve Inskeep Host, *Morning Edition*



DOBY PHOTOGRAPHY - NPR

Steve Inskeep is host of NPR's *Morning Edition*, the most widely heard radio news program in the United States. He co-hosts the program with Renee Montagne and David Greene.

Known for probing questions to everyone from presidents to warlords to musicians, Inskeep has a passion for stories of the less famous—like an American soldier who lost both feet in Afghanistan, or an Ethiopian woman's extraordinary journey to the United States.

Since joining *Morning Edition* in 2004, Inskeep has hosted the program from New Orleans, Detroit, Karachi, Cairo, Houston and Tehran; investigated Iraqi police in Baghdad; and received a 2006 Robert F. Kennedy journalism award for "The Price of African Oil," on conflict in Nigeria. In 2012 he traveled 2,700 miles across North Africa in the wake of the Arab Spring. In 2013 he reported from war-torn Syria, and on Iran's historic election. In 2014 he drove with colleagues 2,428 miles along the entire U.S.-Mexico border; the resulting radio series, "Borderland," won widespread attention, as did the acclaimed NPR online magazine of the same name.

Inskeep says *Morning Edition* works to "slow down the news," making sense of fast-moving events. A prime example came during the 2008 Presidential campaign, when Inskeep and NPR's Michele Norris conducted "The York Project," groundbreaking conversations about race, which received an Alfred I. duPont-Columbia University Silver Baton for excellence.

Inskeep was hired by NPR in 1996. His first full-time assignment was the 1996 presidential primary in New Hampshire. He went on to cover the Pentagon, the Senate, and the 2000 presidential campaign of George W. Bush. After the September 11, 2001, attacks, he covered the war in Afghanistan, turmoil in Pakistan, and the

war in Iraq. In 2003, he received a National Headliner Award for investigating a military raid gone wrong in Afghanistan. He has twice been part of NPR News teams awarded the Alfred I. duPont-Columbia University Silver Baton for coverage of Iraq.

On days of bad news, Inskeep is inspired by the Langston Hughes book, *Laughing to Keep From Crying*. Of hosting *Morning Edition* during the 2008 financial crisis and Great Recession, he told *Nuvo* magazine when "the whole world seemed to be falling apart, it was especially important for me ... to be amused, even if I had to be cynically amused, about the things that were going wrong. Laughter is a sign that you're not defeated."

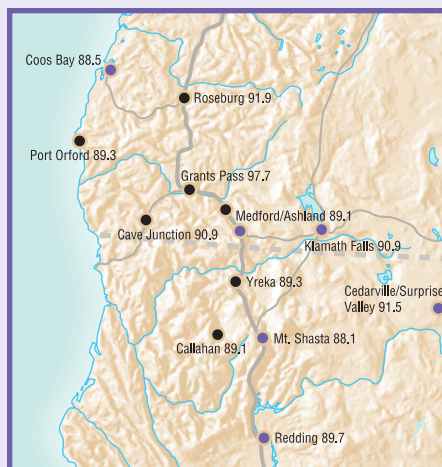
Inskeep is the author of *Instant City: Life and Death in Karachi*, a 2011 book on one of the world's great megacities. He is also author of *Jacksonland*, a forthcoming history of President Andrew Jackson's long-running conflict with John Ross, a Cherokee chief who resisted the removal of Indians from the eastern United States in the 1830's.

He has been a guest on numerous TV programs including ABC's *This Week*, NBC's *Meet the Press*, MSNBC's *Andrea Mitchell Reports*, CNN's *Inside Politics* and the PBS *Newhour*. He has written for publications including *The New York Times*, *Washington Post*, the *Wall Street Journal*, and *The Atlantic*.

A native of Carmel, Indiana, Inskeep is a graduate of Morehead State University in Kentucky.

NPR's *Morning Edition* airs on JPR's *Rhythm & News* and *Classics & News* services, weekdays beginning 5am.





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5:00am Morning Edition  
9:00am Open Air  
3:00pm Q  
4:00pm All Things Considered  
6:00pm World Café  
8:00pm Undercurrents  
(Modulation Fridays 8–10pm)  
3:00am World Café

## Saturday

5:00am Weekend Edition  
10:00am Wait Wait... Don't Tell Me!  
11:00am The Best of Car Talk  
12:00pm Radiolab  
1:00pm Q the Music  
2:00pm E-Town  
3:00pm Mountain Stage  
5:00pm All Things Considered

6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues  
12:00am Undercurrents

## Sunday

5:00am Weekend Edition  
9:00am The Splendid Table  
10:00am This American Life  
11:00am The Moth Radio Hour  
12:00pm Jazz Sunday  
2:00pm American Routes  
4:00pm TED Radio Hour  
5:00pm All Things Considered  
6:00pm The Folk Show  
9:00pm Folk Alley  
11:00pm Mountain Stage  
1:00am Undercurrents

## Theatre and the Arts

From page 10

have her committed to an asylum, a fairly easy gambit in Victorian times.

Sue considers this scheme “a bit shabby,” but Mrs. Sucksby convinces her that as the daughter of a legendary murderess, she owes it to herself to pull it off. Thus the irreverent, irrepressible young woman meets the “girl who never had fun.” Sue takes pity on Maud, captive in her uncle’s dark mansion—she must dose herself with sedative and wear slippers so as not to make noise. She’s fascinated by Maud’s morbid imaginings, and comforts her by sharing her bed. She begins to think of herself and Maud as sisters, copying Maud’s hair-do and replacing her plain garments with an elegant dress from Maud.

As Act One draws to a close, Rivers shows up to consummate the scam—with one alteration. It’s Sue who’s dumped in the asylum in Maud’s place. Screaming her real identity, she is enfolded in that old nightmare conundrum: how to prove you’re sane once the authorities decide you’re not.

Act Two rewinds six months to introduce a different Maud, narrating and enacting a story that further explodes Sue’s. For Maud’s been in on Rivers’s plan all

along; for her, it spelled escape from a living death. The endearing neurotic, whose feigned sexual ignorance provoked a stunning initiation scene in Act One, for example, is regularly forced to read pornography aloud to gatherings of her uncle’s male friends. No wonder Maud embraced Sue’s illiteracy as a “fabulous incapacity.” But Sue refuses to cede her role as meta-narrator. As she and Maud fight over control of the story, Rivers sets up Act Three by revealing a larger story, which demotes them both to duped pawns.

The cast of *Fingersmith* rises gloriously to the challenges posed by these flips in point of view. Bruner’s Sue is perhaps most constant as “the spirited heroine of a sensation play,” the role Maud scorns for herself. Spontaneous, energetic, and triply betrayed, what you see is utterly lovable and pretty much what you get. In contrast, Sullivan’s Maud has an assigned role to perform in Act One, that of a hyper-sheltered hysteric, speaking in staccato sobs. In Act Two, her voice firms and deepens, yet Sullivan subtly conveys the dissociation underneath Maud’s poise, her struggle to deny her erotic attraction to Sue.

Mulligan must recreate Sucksby in each act. In Sue’s eyes, she’s soft-hearted in spite of herself; with Maud, she’s heartless and self-serving, driven by her hunger for social status. Act Three allows her to rise to heroic sacrifice, for a dream if not for her daughters. Meanwhile, base notes gradually usurp the charming bass notes of Alexander’s villain Rivers.

The layers of *Fingersmith* defy easy mapping. (At one expository point, Maud advises us to “make notes.”) Yet the ending reconciles them all, turning the still relevant ills of Victorian society—the subjugation of women, the pornography industry, the brutal treatment of the insane, economic inequality, and the deep denial of homosexual love—into the backdrop for a tender love story, which advances in spite of brawls and betrayals and distills to a magnificently simple three words: *sweeten, push, and begin.*

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)



# PROGRAM GUIDE CLASSICS & NEWS

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5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

5:00am Weekend Edition  
8:00am First Concert  
10:00am Lyric Opera of Chicago  
2:00pm Played in Oregon  
3:00pm The Best of Car Talk

4:00pm All Things Considered  
5:00pm New York Philharmonic  
7:00pm State Farm Music Hall

## Sunday

5:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm Center Stage from Wolf Trap  
8:00pm State Farm Music Hall

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Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.



PHOTO BY TODD ROSENBERG

Sondra Radvanovsky as Anna Bolena.

## First Concert

June 1 M Muffat\*: Concerto in G major  
June 2 T Ginastera: Variaciones Concertantes  
June 3 W Haydn: Trio in E flat major  
June 4 T Chadwick: *Aphrodite*  
June 5 F Stravinsky\*: *Scherzo fantastique*

June 8 M Schulhoff\*: *Moonstruck*  
June 9 T Schumann: Cello Concerto  
June 10 W Vaughan Williams: *Five Variants of Dives and Lazarus*  
June 11 T Fauré: Ballade in F sharp major  
June 12 F Vivaldi: Cello Sonata in G minor

June 15 M Danzi\*: Woodwind Quintet in D minor  
June 16 T Respighi: Violin Concerto  
June 17 W Gounod\*: Symphony No. 1  
June 18 T Mendelssohn: String Quartet in E minor  
June 19 F Janitsch\*: Sonata da Camera in E flat major

June 22 M Barber: *Summer Music*  
June 23 T Beethoven: Piano Sonata No. 2  
June 24 W Sibelius: *The Wood-Nymph*  
June 25 T Marais: Suite in D major  
June 26 F Mozart: Symphony No. 39

June 29 M Wagner: Overture to *Die Feen*  
June 30 T Arensky\*: Piano Quintet in D major

## Siskiyou Music Hall

June 1 M Beethoven: String Quartet No. 3, "*Razumovsky*"  
June 2 T Elgar\*: Cello Concerto in E minor  
June 3 W Busoni: "*Turandot Suite*"  
June 4 T Mozart: Symphony No. 40  
June 5 F Khachaturian\*: Violin Concerto in D minor

June 8 M Schumann\*: Piano Concerto in A minor  
June 9 T Nielsen\*: "*Sinfonia Semplice*"  
June 10 W Herzogenberg\*: Piano Quartet in B flat major  
June 11 T R. Strauss\*: "*Symphonia Domestica*"  
June 12 F Chavez\*: Sextet for Piano & Strings

June 15 M Grieg\*: Piano Concerto in A minor  
June 16 T Vieuxtemps: Violin Concerto in E major  
June 17 W Stravinsky\*: "*Apollo*"  
June 18 T Pleyel\*: Symphony in C major  
June 19 F Offenbach\*: "*Gaité Parisienne*"

June 22 M Mehul\*: Symphony No. 2  
June 23 T Reinecke\*: Extracts from "*King Manfred*"  
June 24 W Cartellieri: Concerto for 2 Clarinets  
June 25 T Mendelssohn: String Quartet in A minor  
June 26 F Haydn Wood: Piano Concerto in D minor





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5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am The Takeaway  
11:00am Here & Now  
1:00pm The World  
2:00pm To the Point  
3:00pm Fresh Air  
4:00pm On Point  
6:00pm Fresh Air (repeat)  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
8:00am World Link  
9:00am Day 6  
10:00am Living On Earth  
11:00am Science Friday  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion  
5:00pm To the Best of Our Knowledge  
7:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am TED Radio Hour  
11:00am On The Media  
12:00pm A Prairie Home Companion  
2:00pm Backstory  
3:00pm Le Show  
4:00pm Travel with Rick Steves  
5:00pm This American Life  
6:00pm Fresh Air Weekend  
7:00pm BBC World Service

June 29 M Joachim\*: Violin Concerto No. 3  
June 30 T Chopin: Piano Concerto No. 1

## Lyric Opera of Chicago

**June 6 – Anna Bolena** by Gaetano Donizetti  
Patrick Summers, conductor; Jamie Barton, Kelley O'Connor, Sondra Radvanovsky, John Relyea, Richard Ollarsaba, Bryan Hymel, John Irvin

**June 13 – Carousel** by Oscar Hammerstein II  
David Chase, conductor; Jenn Gambatese, Laura Osnes, Charlotte D'Amboise, Steven Pasquale, J. Michael Finley, David Lively, Pamela Williams, Denyce Graves, Matthew Hydzik, Jarrod Emick, Emily Rohm, Rob Hunt, Ronald Watkins, George Andrew Wolff, McKinley Carter, Tony Roberts, Abigail Simon, Martin Harvey, Robby Kipferl, Eliza Palasz, Rosie Jo Neddy, Spencer Curnutt, Betsy Farrar, Laura Savage, James Romney, Jessye Wright, Tony Roberts


**June 20 – Tannhäuser** by Richard Wagner  
Andrew Davis, conductor; Johan Botha, Amber Wagner, Michaela Schuster, Gerald Finley, John Relyea

**June 27 – The Passenger (In Russian, German, Polish, French, Yiddish, Czech, and English)** by Mieczyslaw Weinberg, Andrew Davis, conductor; Amanda Majeski, Daveda Karanas, Brandon Jovanovich, Joshua Hopkins, Kelly Kaduce



Daveda Karanas as Liese and Brandon Jovanovich as Walter in Lyric Opera of Chicago's production of *The Passenger*.





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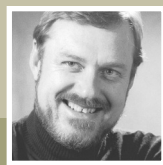
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# Recordings

Don Matthews

## One-Hit Wonders?

If you grew up listening to 'Pop' music from the 1950's on, you are probably aware of the concept of the 'one-hit wonder.' It got me thinking about whether there is such a thing in classical music and how would you define the terms. What constitutes a 'hit' from the classical standpoint? Should I consider composers who were known for mainly one work but had in fact written more? Fortunately I am able to play more than just the top 100 best classical pieces, so defining what a *hit* is for the JPR listener may be a bit broader, but there are a number of pieces that still qualify.

One of the most interesting wonders is **Tomaso Albinoni** because his one-hit, the famous Adagio that is attributed to him, was actually composed by the 20th-century musicologist and Albinoni biographer Remo Giazotto, purportedly based on the discovery of a manuscript fragment by Albinoni. Albinoni himself wrote much more music including dozens of concertos and sonatas which feature the oboe.

**Johann Pachelbel's Canon** is a part of a larger piece, his Canon and Gigue for 3 violins and basso continuo and he also wrote a large number of pieces that are almost never performed. The Canon was rediscovered only in the 20th century and after it was first published in 1919, the piece became extremely popular. The piece's chordal progression has even been appropriated in numerous commercial pop hits such as in Pet Shop Boys cover of "Go West", Coolio's "C U When U Get There" and Green Day's "Basket Case".



**Johann Nepomuk Hummel** was an Austrian composer and virtuoso pianist and his music reflects the transition from the Classical to the Romantic musical era. At 8 years old, he was offered music lessons by Mozart who also fed and housed him for 2 years free of charge. Hummel wrote hundreds of pieces including a large amount which include the guitar but today is mostly remembered for his Trumpet Concerto.

**Nicolo Paganini** was considered the greatest violinist of his time who was such a virtuoso that it was rumored that he sold his soul to the devil in exchange for his skill on the violin. He composed numerous violin works, 18 sonatas for the combination of guitar and violin and a couple of violin concertos as well, but his one-hit is the Caprice No. 24 for solo violin which a number of other composers used as the raw material for sets of variations on the melody including Brahms and Rachmaninoff.

French composer **Édouard Lalo** wrote music in a broad variety of genres including solo piano, chamber music, symphonies, opera and ballet but his one-hit is "Symphonie Espagnole" which is really a violin concerto by another name. His music was never really popular despite its originality; it incurred considerable criticism for being allegedly too progressive and Wagnerian and his Symphony in G minor was a favorite of Sir Thomas Beecham. In 1962, composer Maurice Jarre used a theme from Lalo's Piano Concerto for the exotic score to "Lawrence of Arabia".





ABOVE: Hummel. PREVIOUS PAGE, FROM TOP: Paganini, Pachelbel, Lalo, Smetana, and Dukas. BELOW: Albinoni.

**Paul Dukas**, a French composer from later in the 18th century has as his one-hit “The Sorcerer’s Apprentice” which even made it into a Disney movie that starred Mickey Mouse. Dukas destroyed a large number of his compositions and after becoming familiar with his symphony and the ballet “Le Péri”, it’s clear that he is a very gifted composer who wrote some wonderful music beyond his one hit. I wonder what he destroyed that posterity might have judged less harshly.

**Bedrich Smetana** was a Czech composer who pioneered the development of a musical style which became closely identified with his country’s aspirations to independent statehood. His one-hit is “The Moldau” but it is only one movement of a larger work called “Má Vlast” or “My Country”. It is a cycle of six tone poems inspired by his native Bohemia and the Moldau is the principal river of the country but there also descriptions of the countryside including my favorite, “From Bohemia’s Woods and Forests”.

There are other composers who might be considered classical one-hit wonders, but

the real reason I assembled this incomplete catalog of the hits was to encourage you to seek out and explore the other lesser known pieces by these composers. We here at JPR are excited to be able to play more than just the hits, but perhaps in our effort at presenting a wider variety, you might be missing some of your favorites.

Don Matthews, more than a one-hit-wonder, is JPR’s Classical Music Director and hosts *First Concert* on the *Classics & News* service.



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# EarthFix

Jes Burns



PHOTO COURTESY OF OREGON STATE UNIVERSITY

File photo of a wolf in Yellowstone National Park in Wyoming.

## When Have Wolves Made A 'Recovery?' It Depends On Your Definition.

Ever since gray wolves returned to Oregon and Washington their population has been increasing steadily — especially over the past few years.

Wolves are slowly dispersing from the remote areas where the first packs got established. In the past few months, wolves have been spotted in areas that haven't had wolves for decades, including Mount Hood, Klamath Falls and Malheur County. In late April, an animal thought to be a wolf was struck by a car in Western Washington east of Seattle.

Now wildlife officials are taking a look at the species' protected status. In late April, the Oregon Fish and Wildlife Commission initiated the process of removing wolves from the state's endangered species list. Whether it will happen or not will be up to a commission vote. It could decide to completely delist, partially delist or keep current protections in place.

### Why is this happening now?

Short answer: it's all part of the plan.

The longer answer is that rules for managing wolves in Oregon are laid out in the Oregon Wolf Conservation and Management plan. It's basically a road map for wolf recovery. In that plan, there are three phases — three levels of protections determined by how many breeding pairs of wolves are out there.

Here's how Oregon Department of Fish and Wildlife's Wolf Coordinator Russ Morgan explains it:

*"It was believed that if we achieved a minimum of four breeding pairs for three consecutive years in the eastern part of the state, that would represent a population that is able to function."*

So the Oregon Fish and Wildlife Com-

mission's look at the issue of delisting is required under the state plan. The Commission doesn't have to delist. But because the issue of protecting wolves evokes such strong emotions from several camps, members are already feeling public pressure both to maintain protections and to delist as soon as possible.

### Four breeding pairs — why that number?

Remember that Wolf Management Plan?

Although it's based on science, it is definitely a human product — meaning it's a mixture of biology, emotion, fear, politics, economics, compassion, idealism, selfishness — all those things that add complexity to any policy question.

"Our wolf plan is very much a negotiated document," says ODFW's Morgan.

And with that in mind, he stresses that four breeding pairs is not an *optimum* number and not enough to ensure a healthy population going forward. It's just the number that triggers this review.

It's also important to remember that currently there are actually twice as many breeding pairs in Oregon, with that number expected to continue to grow relatively rapidly.

### What is this "77" number that keeps getting tossed around?

That's the number of individual wolves currently confirmed to be in Oregon — a minimum number. It's also the number that many conservation groups have latched onto as a reason not to delist the wolf in Oregon.

"Would we consider delisting or reducing protections for elk or cougar or salmon or deer if there were only 77? It's not appropriate to be treating wolves differently

just because they may be controversial to some people," says Rob Klavins of Oregon Wild.

### Does he have a point?

Yes.

### Is it the only point?

No. Here's another to consider from Wolf Biologist Dave Mech, who's with the U.S. Geological Survey out of Minnesota:

*"The Oregon population is really just part of a much larger population of wolves that extend back into Idaho, and up into Washington and over into Montana and Wyoming. Not to mention that all of these wolves are connected to the huge population in Canada. So you can't really think in terms of just the number of wolves in Oregon when you're speaking of a wolf population."*

The wolves in Oregon don't exist in a vacuum. They travel around a fair amount. And they don't care about state lines.

The population of wolves in the Northwest and beyond — roughly bordered by the Cascades and the Rockies — is right around

Gray Wolf Population In Oregon



The growing wolf population in Oregon.

JES BURNS/EARTHFIX. DATA SOURCE: ODFW



1,800. So 77 wolves in Oregon may not be the best figure to latch onto, because state lines are kind of arbitrary when it comes to assessing how wolves are doing as a whole.

### **But what about a lack of genetic diversity and disease susceptibility of a small population?**

This has been brought up by opponents of delisting the wolf as well. But Mech points out that while wolves are subject to some disease and parasites, “we have no example of a disease wiping out a wolf population.”

On the genetics diversity side of things, Mech says that for the same reasons listed in the question above, wolves in Oregon are in good shape. In fact there have been examples of wolf populations in other parts of the U.S. surviving for decades with much less genetic diversity.

### **Are there other indications wolves are recovering in Oregon?**

The population growth rate is one, says John Stephenson, Wolf Coordinator for the U.S. Fish and Wildlife Service in Oregon:

*“I think it’s a tipping point in that we’re probably at the phase where wolf population growth in Oregon will get faster. It’s been almost a 30-40 percent increase a year. If that continues to occur with a bigger population, the numbers get big fast.”*

The other positive indication is the increasing number wolf dispersals biologists are seeing. Young wolves from the packs in Northeastern Oregon have been going full-hobo, striking out to establish new territory and to find mates. That’s what OR7 did a couple years back before establishing a new pack near the Rogue Valley. Just in the past few months, dispersing wolves have appeared in the woods near Klamath Falls, in the forests around Mount Hood and rather surprisingly for biologists, in the high desert of Malheur County in the southeast.

Dispersal is a natural behavior for wolves; and it’s a sign of population growth and health.

### **How many wolves are enough wolves?**

Depends on who you ask as much as it depends on your definition of “enough.”

The Oregon Cattlemen’s Association is going to give a far lower answer than wildlife advocacy groups.

It’s a difficult number to pin down biologically as well. The Oregon Fish and Wildlife Department says right now, wolves have a 1 percent chance of going extinct in Oregon in the coming years. So if your definition of “enough” is “to not going disappear from Oregon,” then we likely have enough.

If your definition is “to reestablish populations in available habitat,” the state has a long way to go. One study of available wolf habitat in the state – meaning there’s enough food and limited chances of human conflict – put that number at over 1,400.

### **Wolf counts seem like a simplistic way to quantify species recovery. Is there another way to think about this?**

Definitely. And much of that thinking is coming out of Oregon State University through the work of Ecologist Bill Ripple. He’s famous for his work looking at the ecological effect of the reintroduction of wolves in Yellowstone, finding that the apex predators have a profound impact on the whole landscape, including vegetation. For example, the threat of wolves influence where deer and elk feed, allowing certain plant communities to thrive.

“I think it’s important to think about ecological interactions and the functions that predators have, rather than just the total number that may be in a state, or on a landscape or in a region,” Ripple says.

Ripple argues it would be good to consider “ecological effectiveness” in setting any goals for recovery. But this is all pretty squishy and difficult to quantify – meaning the number of wolves necessary to fulfill their role in the wild is unclear.

### **But how could this play out in policy?**

You might want to consider this as a cost-benefit. Right now in Oregon, wolf depredation on livestock can be seen as a cost of reintroducing wolves. On the other side, the number of wolves in the state is so small that arguably the benefit is more psychological than anything else – Oregonians know that wolves are once again living in their state.

This is great for getting public support for wolf policy, but there’s an argument to be made that boosting the population to the point of “ecological effectiveness” would create more tangible benefit – potentially things like greater riparian health improving fish habitat and populations.

This science is still relatively new, and Oregon is a very different management environment than Yellowstone. More work and study is needed. But it’s beginning to provide some greater insight into the unknown benefits of wolf recovery.

### **At this point, what are the barriers to wolf recovery?**

Wolves are actually great candidates for population recovery because they can live anywhere and eat just about anything. So as long as there’s enough food, the only real barrier to wolf recovery is us.

This concept is something Dave Mech calls “social carrying capacity.” How many and where will people allow wolves to establish?

Neither Oregon nor Washington has hit its capacity. In both states the population continues to expand both in numbers and geographically. Washington currently has 68 confirmed wolves.

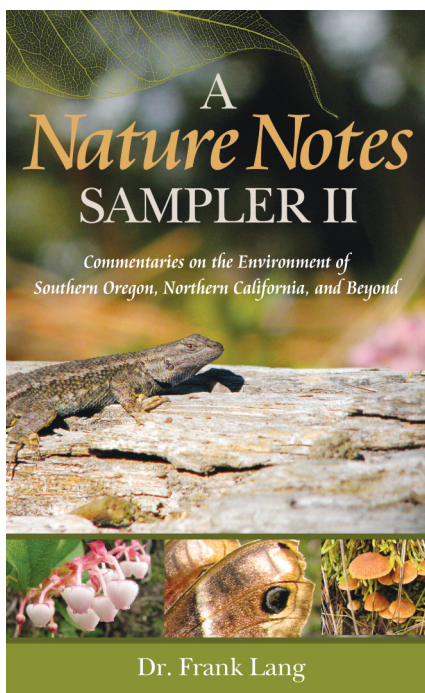
Mech says this growth trend will continue until the public as a whole says no more. This comes through legislation and the actions of state wildlife managers. And this is basically what’s playing out in Oregon right now, with the Fish and Wildlife Commission deciding whether or not to delist the gray wolf.

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Jes Burns is the Southern Oregon reporter for EarthFix. She previously worked for KLCC, the NPR station in Eugene as a reporter and All Things Considered host. Jes has also worked as an editor and producer for Free Speech Radio News and has produced reports as a freelance producer for NPR, Sirius Radio’s OutQ News, and The Takeaway. She has a bachelor’s degree in English literature from Duke University and a master’s degree from the University of Oregon’s School of Journalism and Communications.

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# Nature Notes

Frank Lang

## June Bugs

That Nature Notes, will he ever learn. The gentleman who brought him the fungus that was the inspiration for one of the nastiest Nature Notes ever, the stinkhorn, *Phallus impudicus*, called to say he found a big, striped beetle. Did he want to see it? Sure he said, quite certain that it was a Colorado potato beetle and he could tell that story once again.

He arrived with the striped beetle and Nature Notes told him his story. Back in olden days, like during the reign of Queen Victoria, the collection of natural history objects was quite the thing for the well-kept and laundered gentry. Victorians were keen on collecting sea shells, birds eggs, study skins, fossils, plants, and insects especially butterflies and beetles. One famous Victorian, Charles Darwin, was an avid collector of beetles, among other things.

Objects of desire were often collected by individuals in the field, part of the fun. Rare things at home and from far away were often purchased from professional collectors much like rare postage stamps or coins are today. Colorado potato beetles were particularly rare, living out their lives on buffalo-bur, *Solanum rostratum*, a plant in the same genus as the potato, *Solanum tuberosum*, that grew in buffalo wallows and prairie dog colonies in the Rocky Mountains and Great Plains of the Midwestern United States. Buffalo spread the plant far and wide from wallow to wallow with its bur-like fruits stuck in their shaggy coats. A pair of beetles fetched several hundred pounds sterling on the open market for a time. Their value soon started to decline as the west was settled. This was partly due to the disappearance of buffalo wallows and prairie dogs, but more important was the cultivation of potatoes by farmers and ranchers. The Colorado potato beetle liked farmers' potatoes just fine and

became common and the price dropped out of the market. The beetle's spread to Europe didn't help. Not only that, but with Europeans acting like buffalos disturbing soil everywhere, buffalo bur became a wide spread noxious weed. The Colorado potato

beetle actually increased in economic importance by becoming the most important insect potato pest.

That's the story. For some reason Dr. Know-it-all decided to Google up an image of the Colorado potato beetle to see what it look like. Oh, oh, oh no! The big, striped beetle Nature Notes had wasn't what he thought it was at



A pair of beetles fetched several hundred pounds sterling on the open market for a time.

all. A quick search of books (yes, books are still of value in the Age of Cyberspace) showed the beetle in hand to be some kind of June beetle, perhaps the ten-striped variety.

If your beetle is big, up to an inch and a third long, brown with longitudinal cream stripes, big funny looking club-like antennae and a hairy chest, you have a June beetle. June beetles belong to a group called dung or scarab beetles, and are related to the famous Egyptian beetle that was an important religious symbol in the time of the Pharaohs.

On warm summer evenings the adults are attracted to porch lights where they crash around with what appears to be reckless abandon. They feed on leaves and needles of a variety of trees. Their large C-shaped grub-like larvae feed on the roots of trees and shrubs. They have become major pests where conifers are raised for reforestation by munching away on the roots of seedlings.

One other thing, they make an audible hiss when...ah, angry or disturbed.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



# WHAT CHANGED IN - THE WORLD - WHILE YOU WERE SLEEPING?

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# Old And On Their Way *From page 8*

has embraced the unknown. “Before I wanted things; now I trust life. I have no idea what the future will bring ...” She looked off down the dusty road, “but it will be great.”

Christine went through a similar expectation-shedding after a divorce. “I threw the tent in my car and headed out into western NSW Australia to sleep on the earth and live with just the bare essentials. Those four or five days were probably the essence of travel for me now - not too much planning, being open to the random.”

Barrie reflected back on his early travels: “I used to be quite impatient...but at the end of the day you’ll get the best out of a culture by being pleasant and smiling. There is no point in complaining. It isn’t going to do anything anyway.”

## THE DESIRE TO CONTRIBUTE

The elders I met expressed a strong desire for a reciprocal relationship with a place, although not always through a for-

malized programs. Dany was helping her trekking guide rent a house for his family and remains committed to supporting them until they have achieved autonomy.

I met France-native Lily Lefond on a sunny Christmas Day. She missed her grandson but had plans to spend the holiday with a Nepali family. The retired teacher began her relationship with Nepal long ago, spending most of her time engaged in school projects. “The first time I came to Nepal I was just helping on my own,” she explained. “All of the children need help. “ She has since been able to magnify her efforts through an organization called Association Babu Nepal. She enjoys lazy-time in places like Pokhara, but enjoys witnessing children’s gratitude even more. “I can’t come without presents or money,” she said, glancing at her ring, made from an old copper coin she purchased from a homeless street vendor alongside the road.

Marleen and Barrie were in Pokhara to

volunteer at Three Sister Trekking—an agency they were referred to seven years before when they came to Nepal to walk the Annapurna Circuit. The agency trains and employs female porters and guides, an option appreciated by many solo women travelers. Through volunteering, Barrie and Marleen have become deeply connected with the girls and now return every winter to help with marketing, English-speaking skills, and training.

## PHYSICAL CHALLENGE

When they weren’t volunteering, Barrie and his wife were regular trekkers, as were a lot of the older people I chatted with. He admitted things are changing since they trekked here 30 years ago. “It’s more uncomfortable. It’s getting harder to sleep on solid beds and solid pillows. Every time we come back from a trek, I ask: *Is this going to be our last trek?* Then I brush off my boots and go again.”



Gai Longmuir, 64, has been traveling all her life. “It’s important to bring a ‘fresh mind’ to travel.”

## “Adventure before dementia!”

Barrie Peters, 73



Dot derives a certain vitality from the discomfort. "I'm a primitive at heart. If I believed in past lives, I'd say that I have had many peasant lives. There is something about being in little bamboo hut on a little board bed ...I don't know how to explain it. I feel more connected to myself."

Christine surprised herself by signing up for parahawking flight—a combination of paragliding and falconry. "I really never planned to paraglide - but I felt utterly confident in the skills of the team, knowing that the car and bicycle I use in the city present much greater risks. Flying with vultures, watching the dawn on Annapurna One—all offer a moment in the divine."

If there is a down side to traveling into elderhood, it's the pain of seeing the world change—often for the worse. Most missed the way that travelers used to interact with each other pre-Internet, trading tips on the obstacles and delights ahead.

Development and modernization also proves a bit traumatic. Marleen looked across the street to a high-rise hotel and mused, "This whole lakeside used to be grass. The trekking routes are more crowded now, too. Thirty-years ago this was a new frontier."

Dot also remembers Pokhara from a visit thirty years before. "There is memory, there are contrasts, things that come up about the past, things you wish were different." She looked out at the hotels. Horns honked below us, dust swirled up from the street in the wake of traffic, and a line of tall shops now blocked the lake view. "This was just a little town ...dirt roads. It's just tragic to me."

"I try not to keep dwelling on what was," she continued. "It's a task. But it's always a task to be in the present. That's my thread that I follow ...just to be present with what is. I certainly don't always succeed at it."

Despite all these drawbacks, all felt that traveling into old age helps keep a person young and sharp. Dany was struck by how her older self contrasted with her younger self—the one who struggled with divorce, the expectations of others, and jobs she didn't want.

"I've never felt as young as I do now. At twenty, I was an old woman inside. Now I've regained my sense of curiosity."



Phil Cousineau is the author of the book *The Art of Pilgrimage*. "In my experience the most significant travel happens when we are at a crossroads in life — there is no more time to waste," he says.

## Phil Cousineau's insights for meaningful travel:

Do some journaling before leaving or at least engage in some soulful conversations with friends and/or family.

Prepare by studying about your place of destination, become familiar with its history, arts, culture, and spiritual traditions. Things, experiences, and encounters are far more likely to "stick."

Never forget: real travel is not an entitlement; it's a privilege.

Travel every day in a spirit of gratitude.

On the morning I turned 40, I strolled Pokhara's lakefront. Raft-laden Jeeps idled in the road and paragliding wings colored the sky. I spied mountain bikes and drift boats, and trails heading off in every direction. I stopped at a café, ordered a coffee, and contemplated the birthday message a friend posted on my Facebook wall: "The view is different on this side," he messaged, "but I think you'll like it." It felt true. The adventure was just beginning. My vagabond future looked bright.

### ADVICE

Only take short tours to get started. Seek local places to eat and sleep, you'll see more of the culture.  
— Peter Lane —

Don't be scared, but be cautious. Don't be over confident, but dare.  
— Dany Blue —

I think you need to be healthy, or have a very strong younger companion who is willing to hold your hand to 'jump across the river'.  
— Dot Fisher-Smith —

Don't just read about a place. You can't imagine it. Just go.  
— Lily LaFond —

If you have issues with patience, go to India.  
— Barrie Peters —

*On April 25th, several months after this story was written, Nepal was struck by a 7.8 magnitude earthquake. Tandem paragliding pilots and other adventure professionals from Pokhara quickly mobilized to deliver medical care and supplies to many of the hard-to-reach villages that were devastated by the quake. Although relief operations are underway, rebuilding is a long term process and so Nepal could use your ongoing donations. Consider sending your contribution to support the grassroots efforts of the KarmaFlights organization. Go to: [www.karmaflights.org](http://www.karmaflights.org)*





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# Poetry

Amy Miller

## A Dream that Must Have Been My Father's

One saw was mine—  
silver and sharp-toothed,  
a hand-carved handle I lifted  
to the peg. Up  
in the rafters' dark,  
I saw another—  
*Who leaves beauty behind?*—  
hanging from a hole  
in its venerable blade.  
I lifted it down,  
and I swear  
it purred like a fed cat,  
my whole shop humming.  
Nails in their boxes  
waited to rain like arrows  
on an unsure enemy.  
The rope I'd coiled  
around one arm  
lay like a sleepy centerfold.  
The room itself was metaphor,  
the firebox of my dreaming.  
No one came  
to speak to me there,  
no one sat tall  
on the high stool,  
watching the sawdust land  
like snow  
on the cold, clean floor.

---

Beginning with the next issue of *Jefferson Monthly*, Amy Miller will be the new poetry editor. Her poetry, fiction, and essays have appeared in numerous journals, including *Nimrod*, *Rattle*, *ZYZZYVA*, *Asimov's Science Fiction*, *Fine Gardening*, and *The Poet's Market*. Author of ten chapbooks of poetry and nonfiction, she won the Cultural Center of Cape Cod National Poetry Competition, judged by Tony Hoagland, and has been a finalist for the Pablo Neruda Prize, the 49th Parallel Award, and the Hippocrates Prize for Poetry and Medicine. Amy Miller lives in Ashland, Oregon, and works in publications at the Oregon Shakespeare Festival. "A Dream that Must Have Been My Father's" first appeared in *Nimrod*, "Lady's-Slipper" in *Willow Springs*, and "A Lullaby" in *Rattle*.

## Lady's Slipper

After we fought  
you brought me an orchid  
small balloon  
like a frog's throat  
frozen  
  
we were in  
a deep  
green  
wood  
wires  
of nettles and brambles  
  
*it's illegal to pick them,*  
you said,  
the flower floating  
severed  
surprised  
on a brown stem  
  
as if  
you would  
kill  
you would bend  
the law  
into  
a locket  
  
and leave it  
in a red box  
inside  
my screen door  
at dawn  
  
you did that  
once

## A Lullaby

Sleep now. The city  
you were building in your head,  
its shouting and conveyances,  
its strikers and unhelpful signs,  
its cops with their stern citations,  
rest. Rest the piteous call  
from your sister and the words  
you boiled in the pot  
all day.  
  
Somewhere  
deer fatten in a sudden  
thaw. A lake floats hundreds  
of Russians in bathing suits.  
And your dreams—no one can take  
those wild paintings  
and unbelievable music,  
or your lashes dropping  
their feathers, or the factory  
of your own lungs,  
quietly working into the night.

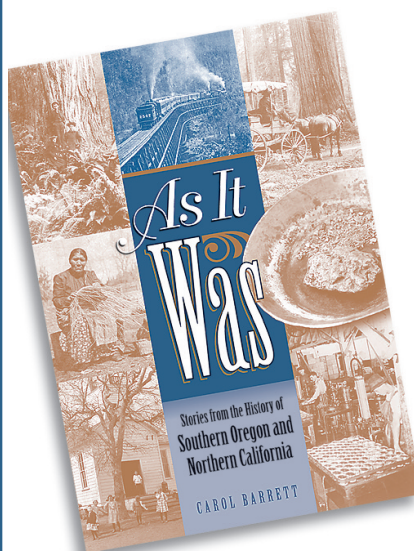
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Amy Miller, Poetry Editor  
*Jefferson Monthly*  
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Please allow two to four weeks for reply.





## As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

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# As It Was

Stories From The State Of Jefferson

## Woman Runs Large Sheep And Cattle Operation

By Alice Mullaly

Austie Barron's grandfather, Major Barron, arrived in the Rogue Valley in 1851 and took out a donation land claim a few miles south of Ashland, Ore. He built a hotel and stage stop and developed a large cattle and sheep operation.

Although her father inherited the place, Austie Barron ran part of the ranch when she was still a young woman. In 1939, she took over full operation of the enterprise. She ran about 3,000 head of sheep with herders taking the flocks to the Mount Ashland and Hyatt Lake areas. She also had large cattle herds on ranches in the Siskiyou and South Cascades. During World War II, Barron added hogs and fed them cull potatoes from the Klamath Basin.

Barron built her own slaughterhouse and sold sausages and hams. She was known for using the latest equipment and moving the ranch away from horses into the horsepower age.

In 1953 Barron sold all six of her ranches, along with many Federal and Weyerhaeuser Timber Company grazing permits for 7,000 acres she had managed.

Barron retired to Ashland, where she died in 1981.

Sources: ; "Austie Barron." *Mail Tribune* 12 Aug. 1981 [Medford, Ore.]. Print; "Old Barron Ranch, other properties, purchase revealed." *Medford Mail Tribune* 1 July 1953: 1 [Medford, Ore.]. Print.

## Woodruff Meadow Named After Musical Family

By Amy Couture

Woodruff Meadow is a rare flat spot in a mountainous area of the Rogue River-Siskiyou National Forest, about 10 miles southwest of Prospect, Ore. The meadow took its name from a family that settled there before 1900.

According to Jack Hollenbeak of Prospect, Ore., the Woodruff's were great musicians who traveled to regional dances to play. One girl in the family played the violin, guitar, and banjo. They lived in the meadow mostly in the summer months, where they had a log cabin and a hay barn. During the rest of the year, they traveled a musical circuit.

In an attempt to earn a steady income, the family built a toll road up the west slope of Huckleberry Mountain, where people from all over Southern Oregon had traditionally gathered to pick native huckleberries. When it turned out the road was so steep that it took four horses to pull a wagon up the slope, the project was abandoned.

Soon after, in 1908, their meadow became a part of the Crater National Forest. Considered squatters and forced to leave, the Woodruffs moved to Union Creek, where they continued their musical lifestyle in town.

Sources: *Recollections: People and the Forest, Oral History Interviews. From the Upper Rogue to the Dead Indian Plateau ed. Vol. III.* Medford, OR: Rogue River National Forest, 1990. Web. 17 Apr. 2015.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.





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